

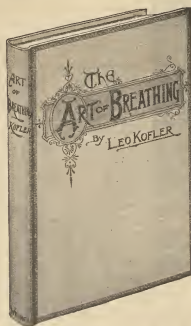
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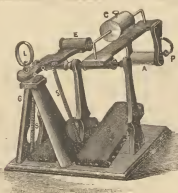
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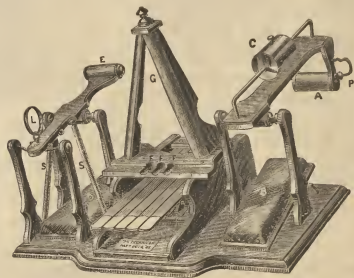
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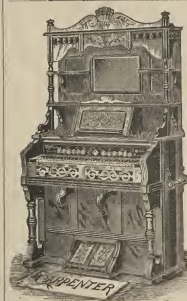
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VOL. X.

THE ETUDE

PHILADELPHIA, PA., JULY, 1892.

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Musical Items.

HONOR.

L'ALBERT has returned to Europe.

F. X. ARENS has returned from Germany.

RAFAEL JOSEFFY returns to the concert stage season.

WALTER DAMBROICH is writing an opera upon a subject taken from Hawthorne's "Scarlet Letter."

ARTHUR NIKICH has been invited to conduct symphony concerts at the Vienna Exposition.

ADOLF LEWIS gave a concert in Boston, the programme being made up entirely of her own compositions.

The Seidl concerts in New York have been put on a solid basis, a guarantee fund of \$50,000 having been obtained.

The Palace of Music at the Chicago Columbian Exposition is to be 250 by 150 feet, and will cost \$100,000.

The Apollo Club of Chicago, celebrated its two anniversary the last of May by giving a series of magnificent concerts.

ALEXANDER GUILLMONT and W. T. Best, the two best organists in the world, are to give a series of concerts in this country next year.

Geo. W. MORGAN and Miss Maud Morgan, barytone, the barytone, have closed a remarkably successful tour across the continent.

I. V. FLAGLER has been giving lecture-organ recitals in New York with great success, under the title of "Paintings of Great Composers."

ADOLF NEUKIRCH began the summer season of recitals at the Lenox Lyceum, June 9th. He has a chest of fifty musicians, and at many of the recitals there will be soloists.

Wm. H. SHERWOOD completed a series of recitals in this country and Canada, in July he goes to Chautauque, after the close of the summer season he spends his vacation on the Pacific coast.

THE METRONOME AND ITS USE.

BY E. B. STORY, A. C. M.

At the beginning of most of the standard works for the pianoforte there stands a metronomic sign (such as M. M. $\text{♩} = 120$, or $\text{♩} = 76$), an enigma to the average pupil, and of little service to him. He sees usually associated with the sign one or more Italian terms, and they convey to his mind little of definiteness, for opinions differ greatly concerning the speed of the movements, Allegro, Adagio, and the like, that which is fast for one performer being moderate for another, and slow for a third.

Because of this indefiniteness of terms, a mechanical device for the positive indication of speed became a necessity, and from the latter part of the seventeenth century musicians were seeking such a device. Early in this century, through the combined inventive powers of Winkel and Maelzel, an appropriate instrument was contrived, and since 1816 the musical world has become increasingly familiar with the metronome of Maelzel, and the distinguishing letters M. M.

This ingenious device is shaped like a narrow pyramid. On removing the front lid, there is disclosed an upright balanced rod, with sliding weight attached thereto, in front of a tablet bearing a series of numbers graduated from 44 to 208. Placing the weight opposite 60, and setting the rod in motion, the clockwork enclosed in the lower part of the instrument will cause sixty vibrations and the same number of sharp ticks to be made per minute, while moving the weight downward to 120 will cause twice the former number. In short, the metronome will give the number of ticks per minute indicated by the figure behind the weight.

Various other devices on the pendulum plan, and differing in simplicity, portability, and cost, have been invented, yet all cover the same principle of indicating the certain number of vibrations per minute.

The arguments for and against the use of the metronome in daily practice have been quite fully advanced in *THE ETUDE* in recent years, and will not be repeated by the writer at this time. One article of his creed may be mentioned, namely, that the average pupil, even though a wretched timist, can, if he chooses, keep good time *instinctively* by a metronome.

Two other uses of the instrument are commendable. First. Its original and intended use, to indicate the exact speed desired by the composer. Is the piece of music marked $\text{♩} = 60$? Then place the slide opposite 60 and each tick will represent a quarter note. Is the piece in $\frac{3}{4}$ time and marked $\text{♩} = 88$? Then place the slide opposite 88, and each tick will show the value of the complete measure. Thus, in a positive, definite way the speed may be understood, and the composer's exact intention may be apprehended without recourse to his Italian terms.

Second. The pupil seldom reaches the designated speed upon first trial of the piece, and is, therefore, discouraged by the thought that the composer's ideal is so far beyond his present ability. If, when the piece is laid aside after a first trial, the teacher will record on its margin the speed gained, the customary review will show an encouraging increase of speed, together with greater ease and accuracy.

But some teachers may say, "I have no metronome, and cannot thus benefit myself and pupils." Let such a one use his watch as a metronome. The dial representing seconds is usually divided into six parts, marked 10, 20, 30, etc. Let the teacher count the number of metronomic units (♩ , ♩ , or ♩) played by the pupil in ten seconds, then multiply by six, and the result is at once secured for record.

FREQUENT LESSONS.—The teachers abroad have a great advantage over us. Those of whom I know require the pupils to come at least three times a week for lessons, and more often daily instruction is given. This latter is the way to make rapid progress, especially in the commencement of study. The pupil's interest and ambition are quickened by daily contact with the teacher; he is kept in the right way, and in every respect it is the better plan, besides being much cheaper in the end.—*Julius Jordan.*

EDITORIAL NOTES.

HOW SHALL WE PRONOUNCE THEM.

The golden mean in pronouncing words of musical expression, and especially in pronouncing composers' names, is hard to find. Shall we always speak of Wagner as *Vogner*, and of Curry as *Tairney*? Or shall we, in speaking to "laymen" in musical affairs, use the English pronunciation? and in talking with our pupils and musical friends give the correct foreign accent? Every musical person should have a plan as to this, and then follow it. A recent writer gives us a hint on this line, which is as follows: "An effort to show knowledge for the sake of appearing knowing, usually results in showing ignorance at an unsuspected point. To a man who was speaking as American geographical names with a foreign pronunciation, a distinguished orthoepist said: 'Why don't you pronounce that as if you were speaking English?' 'If I were to do that,' replied the pedant, 'people would think I didn't know any better.' 'Well,' retorted the scholar, 'you don't know any better.' Many of us, like this pedant, show our ignorance by trying to seem wiser than we are."

FURTHER IMPROVEMENT POSSIBLE.

"We must try to grasp the spirit of things, to see correctly, to speak to the point, to give practical advice, to act upon the instant, to stop in time," said Amidé. Practical explanations and profound instruction do not come from shallow brains nor from illy informed teachers. No habit is of more worth to the student or teacher than to investigate thoroughly every musical subject that comes to his thoughts and teaching experiences. For this purpose a library of standard works of reference is invaluable, indispensable, in fact. The teacher who answers the questions of his pupils by answers that do not cover the information sought loses their confidence and his hold upon the musical public. No man ever became an authority who did not follow this or a like course of investigation upon the subjects that interest him. If the teacher gives clear answers he must do so. Huxley did when he says: "I have learned to spare no labor upon the process of acquiring clear ideas—to think nothing of writing a page four or five times over if nothing less will bring the words which express all that I mean, and nothing more than I mean."

The successful teacher must take a broad view of every subject connected with his art, and to get an extended view of this it is necessary that he shall have a wide view of other subjects. Says a writer: "Do not let your narrow life contract your large soul, but let your large soul expand your narrow life." To which may be added that homely but pungent maxim of Thoreau's: "Be not simply good—he good for something."

SOMETIMES MISUNDERSTOOD.

Commendation is more agreeable to our feelings of self-complacency than is criticism; but if the pupil improves, his faults must be recognized, and he must take his teacher's criticisms gratefully, and appreciate them as the very thing that he has paid his teacher to give. Too often, however, the pupil feels sensitive and allows his feelings to be hurt by the things that his teacher shows wherein he should improve. It may be said in passing, that teachers do not always see as much tact in their criticism as they might. It is a fact that has escaped many teachers, that the pupil is only too well aware of many of the mistakes that he makes, and that it is but a needless thrust at his sensitiveness to call attention to them. Experience, with careful observation, will soon show the teacher which mistakes need to be attended to, and if he is a skillful teacher he will point out and explain how to improve the passage, or the point in technique, rather than what was wrong. The great statesman, W. E. Gladstone, says: "Censure and criticism never hurt anybody. If false, they cannot harm you unless you are wanting in character; and, if true, they show a man his weak points, and forewarn him against failure and trouble."

In reading music, and this means in all of your practice from the open page, keep yourself sharply up to concise and exact reading, and read somewhat in advance of your performing, at least a pulse, or from accent to accent, measure to measure, and even by phrases. But good reading demands a comprehension of what the notes express rather than the mere notes themselves.

A COMMON DANGER.

"He who comes up to his own idea of greatness must always have a very low standard in his mind," said Hazlitt. Hence the necessity to the teacher of hearing much of the finest music superbly performed. In the renditions of great artists he finds a standard to which he can strive to lift himself through the means of hard work. A successful teacher is the one most likely to neglect opportunities for further advancement. We all need to remember that there is no standing still in knowledge and intellectual ability, we either grow or retrograde. Amidé says:—

"He who does not advance, falls back; he who stops is overwhelmed, distance crushed; he who ceases to grow greater becomes smaller; he who leaves off, gives up; the stationary condition is the beginning of the end."

No doubt the great majority of teachers have the ambition, or at least a desire, to improve, yet many fail from a lack of plan and system. There must be certain hours reserved for this work that are as faithfully observed as are the hours given to teaching.

A WORD TO TEACHERS.

BY EMIL LIEBLING.

The success of a teacher depends largely upon his power of individualizing instruction according to the varying needs and requirements of the pupil. He must size him up very accurately as to mental and physical ability in order to serve their mutual interests to best advantage.

On receiving a new pupil, ascertain in the first place who her former instructor was. If a resident of some distant city it is safe to endorse his work; if, however, a local competitor, considerable policy had better be observed; in such cases it takes a skillful diplomat to say the right thing in the correct place to the right person. It will never do to discount on the score of your criticism is apt to be discounted on the score of professional jealousy; besides it is as well to anticipate what your successor is likely to say in his turn. Perhaps the happiest course consists in treating the work of the last teacher with an air of patronizing condescension, and conveying more by what you leave unsaid, than by your actual utterances, thus giving the imagination room for the wildest play.

It is quite desirable to inform yourself as to the exact period of study which the new comer intends devoting under your charge. A great many pupils from distant places can only remain a limited length of time. Under such circumstances it would clearly be a criminal waste of time to proceed with them on the same plan which you would pursue with some one else, whose opportunities permit more prolonged study. You must therefore condense matters to such extent, that the points of your method, can at the same time prepare advantage for a considerable period after her return home.

The treatment of different pupils should differ very widely according to their characteristics. A very numerous class are the pupils who "played the lesson perfectly," just before leaving their homes, and cannot understand why they are performing so badly before the teacher. This may be either a happy hallucination on their part, or based on actual facts. A great many teachers have the unhappy faculty of making pupils nervous, and setting, as it were, "their teeth on edge." This is very unfortunate—for the student.

Permit the scholar to recite her lesson without frequent interruptions, and do not eternally nag at her; make your corrections in a deliberate and not explosive manner, and be as concise as possible in your utterances, taking care to make yourself perfectly clear to the listener. A purely accidental slip may be temporarily painful intensity; real mistakes and misapprehensions, however, should be fully corrected and thoroughly eradicated.—*Brainard's Musical World.*

THINKING IN MUSICAL PHRASE.

BY FREDERIC W. ROOT.

A GREAT deal is said and written about the part that the mind plays in musical performance. I do not know that I can add anything of value to the mass of theories which have been advanced on this subject, but I have a branch which receives little or no attention in these theories—namely, from my different point of view, I have to throw a ray or two of new light upon an old subject.

In tone-production, for instance, the ideas usually seems to be that certain muscles must be strengthened. That is a very small part of it, and that which is usually most effective tones; but the mind does not telegraph them the right impulse until, after many repetitions and exercises and many efforts at combination, it finds does its part rightly.

If there were any sure way of getting at the muscles process to educate it without using the muscles at all, one could almost as well practice vocal exercises silently as by making tones.

And so for execution with either voice or instrument. The quick and accurate changes of adjustment either the throat for singing, or of hands and fingers for playing must first be in the mind; and that which is usually most effective tones; but the mind does not telegraph them the right impulse until, after many repetitions and exercises and many efforts at combination, it finds does its part rightly.

Most of the harmony students that I examine have depended largely upon the piano to save themselves the necessity of thinking pitches clearly; and the thing which they actually have done has been mostly of the kind that suffices to determine the names of the chords and the rules for preparation, resolution, etc., and hearing in the mind the effects to which these rules and characters and rules have relation.

The average mind is lazy, and will no more make exertion not required of it than will the muscles of the body exert themselves out if not forced to do so. The pre-eminent advantage possessed by the Tonic Sol-fa notation, that which is to me its very strongest claim to recognition, is that it compels the mind to work naturally in thinking pitches; whereas the staff, however well taught, gives wide opportunity for guess-work.

It is remarkable that a student can practice the for many years and never learn to think in musical phrase at all; yet such is the case. I have examined many who had practiced the piano for a long of years and supposed themselves quite proficient, to the mastery of classical music, who could not chromatic scale in tune, who could not remember keynote during an easy modulation, and could not the simplest new piece without first hearing it from or instrument.

In the vocal department such cases are more common. As I write I recall one instance of a lady who, having taken a lesson a day for a year or two, and having uttered superb notes, considered herself nearly ready for opera, which was the aim of her studies. She came for advice, and I asked her to sing something whereupon she produced several pretentious pieces among them Gounod's "Ave Maria." I played the prelude, but she did not begin to sing. I looked for an explanation, and she said, "Please give me first note." I gave her the first note and then we played the accompaniment. But having sung the first note she came to a standstill, and explained to me I should have to play her part with her to enable her to sing it; that her teacher had always done it for her.

In any large city let it be known that a choir is vacant, and there will be hundreds of applicants the place, mostly of those who have been through course of study and believe themselves well educated. Among one hundred such applicants the hardly be five who can read readily at sight the they have to sing. Of these not more than one

AFTER GRADUATING.

BY BENJAMIN CUTLER.

After graduating there come to many, though not to all, these questions—What now? Where now? The course of study has been completed with more or less honor; a new life is about to begin; the information and skill gained during the years of study are to be utilized in earning a livelihood; each individual graduate is to use, in his efforts for what he calls success, his personality, which has been more or less shaped by the influence of his instructors.

But while many a lesson has been learned, and in one sense preparation has been made for making one's way, there still remains many another lesson to be learned, which neither the music teacher nor looks can teach. The masters who now confront the aspirant are Professional Experience and Contact with the World, and they surely will furnish him tough problems.

It has been said that the true musician is not fitted to cope with the world, is not a business man, is unpractical, does not often exert consciously an influence for good; and great men in music, especially composers, are cited as instances, regardless of the fact that other great musicians, especially composers, have dealt successfully with the world and have had lasting influence for good. That a composer of great works, with his mind constantly and necessarily bent on giving his ideas shape, should neglect business matters, is reasonable. We find the like thing in science and letters. But most mortals who will read these lines cannot expect to be great composers nor to win fame and a livelihood by masterly compositions and great brain-labor. To those who in years to come will earn their livelihood as teachers of music these words are written.

We cannot all be famous, cannot all be great; but we all can be thorough, useful, and honest, helps to others, and a credit, yes, an honor, to our profession. Time was when the music teacher was looked down upon. That day is past. The music teacher now is a necessity; is a power in society and will become more and more a power as the days pass. For as a nation, having acquired the practical things of life, strives to possess itself of the beautiful and to cultivate the arts, that the practical and necessary may be offset by the ornamental and, we may say so, the useful, so does the demand for the teacher of music, of painting, of elocution, increase, and in like ratio grow his importance and dignity. And of our nation, for whom the graduate who reads this will no doubt work, is this especially true.

Accordingly, after graduating, what then? A career of usefulness, of property, of honor, to those who are both fitted for the calling and lay hold of the world as men do in other modes of business, maintaining at the same time their integrity.

The graduate must practice practicality. If he has new ideas, new procedures in teaching, short cuts in acquiring technical skill, let him be wise; let him bide his time until the routine followed by all good teachers has been fully realized in practical work; then will he know whether or not his new ideas, new procedures, his so-called short cuts, have positive value. First of all, a livelihood must be won; experimental work endangers the winning of this.

The graduate, if he has not already wholly or in part acquired skill in dealing with the world, must after graduating set himself actively about this. His personal appearance demands attention. A mediocre physician, with a span of handsome horses, made a fortune where a master physician, poor in appearance and forgetful of it, struggled for years in poverty. To this matter of appearance, give your attention, though not your over-attention. To the matter of tact give also your attention. You cannot form the world, nor can you change men. One man will approach you with roughness; another will be suspicious; still another will be ill-tempered. In this case adaptability will be required of you. Your following is not to be held by inflexible manners or ideas. You can meet the world half-way and still hold fast that which you call your personality, and, if you are clever, gradually win your ends.

Business methods, furthermore, are imperatively demanded of the music teacher. The day is passing when he can be a queer, semi-responsible person, whom pupils trust from a kind of enthusiasm, whose whims are favored, and who runs on the edge of poverty from lack of method in money matters. There are too many teachers now in the market. So, ordinary, every-day business methods are imperative with the successful teacher, and will be found to be his method. Not only in money matters, but in teaching matters, in the selection and in the order of pieces and studies, and in the teaching of technique, is this true. "If I can have only one sense, give me common sense," says a successful teacher; and common sense, hard common sense at that, is what distinguishes successful men in world affairs, underlying their more brilliant qualities.

Again, the teacher of music can be a power for good or evil. This fact graduates often overlook. It comes to them later, perhaps too late, sometimes. The graduate goes out into the world with nerves and fires all drawn tight to earn a living, and the one thing hides all others. But while this latter thing is rightly the first consideration, the other thing, the teacher's influence, should not be forgotten. Who that has taught the young can forget the trust of the pupil? "Mr. So and So does so; it must be right," is the argument in these little and forming minds. And just because the music teacher has this influence, just so ought he to use it for good, and just so can he form gradually, for an instance, good habits of working that shall follow his pupil through life. Herein this power for good is often very great, and often very greatly neglected. But in it lies one of the factors which should raise the teacher of music to a yet higher plane of social dignity, and surely will if rightly employed.

After graduating there lies awaiting the graduate years of usefulness, greater or less in number, more or less of value to his fellow-men in their influence for good, more or less full of success from his way of using these years. As he never will live them but once, and since, as they pass by him, they will cry aloud to him, *Misstep or Well spent*, it behooves him to live them wisely and wholly. To be as whole a musician, as whole a teacher, as whole a man, as is possible, should be his aim. To remind him of these things in some thing of their significance, their breadth their value, these lines have been penned.

BEETHOVEN.

BY JOHN TOWERS.

"It has generally been supposed that Beethoven's lessons under the famous contrabassist, Albrechtsberger, were very distasteful to him, one well known writer on Beethoven going so far as to assert that Beethoven himself called them 'hitting into a sour apple.' Through the researches of Herr Nottebohm, however, an entirely different light is thrown upon the subject. A close and careful examination of the original exercises written by Beethoven for Albrechtsberger, during a period of at least two full years, proves beyond a doubt not only that the former went through a prodigious amount of severe and forced work, but that he was heart and soul in the matter, and to quote Herr Nottebohm 'the impression is strongly upon the mind that these exercises are the work of a willing and tractable, rather than those of a rebellious and self-opinionated pupil.'"

"Beethoven's performances at the piano were not always listened to with that attention which they surely deserved. His, his favorite pupil, relates that upon one occasion when he and the Maestro were playing a piano-forte duet in a certain company, a non-musical noblemen was present who found more to interest him in the animated conversation of a fair young Viennese than in what was going on at the piano. Beethoven pocketed in the affront for some time, but at length jumped up in a towering passion, and in tones loud enough to be heard all over the room shouted out, 'I'll play no longer to such swine,' at the same time stalking clumsily out of the room, into which nothing would induce him to return. It is to be feared that if Beethoven lived in our day he would have ample opportunities of repeating this salutary lesson, since there are few musical performances, either public or private, at which there are not some thoughtless beings present who, not capable of enjoying good music themselves, do their utmost to prevent any one else having that pleasure undisturbed."

"Beethoven's ill-starred adoption of his nephew necessitated a change in his domestic ménage, so that from the free and easy life of a bachelor he blossomed into that of a full-blown householder. Now, if ever a man was ill-adapted for the management of that kind of earthly happiness known as the 'domestic help,' it assuredly was Ludwig von Beethoven. . . . It is in no way surprising that the very peculiar notions of domestic management of their erratic employer soon became a subject of ridicule to Beethoven's help-mates; heaven save the mark—and there is abundant evidence to show that were to the knife between master and servant was the rule at Herr von Beethoven's abode of bliss."

He had, amongst other recommendations, a decided weakness for impressing his orders upon the minds—and bodies—of his domestics by dint of flinging the most convenient piece of furniture, or otherwise, at their heads, which forcible method led to several hand-to-hand encounters, which did not unfrequently end in the ignominious disfigurement of the head of the establishment."

"Beethoven's mortal remains rest in the quiet and secluded burial ground at Wessling, a short distance from Vienna. A simple stone monument, inscribed with the one word, 'BEETHOVEN,' marks the spot; and to this spot, hallowed by so many dear associations, thousands flock annually to pay a silent yet, mayhap, eloquent tribute of respect and loving sympathy. But long after this cherished relic shall again have crumbled into dust, and the place thereof shall know it no more, the sublime harmonies of the peerless tone poet it once commemorated will continue to delight and ennoble those 'teeming millions' he loved so well, and for whose untold benefit the music of Beethoven was unremittingly employed, and ages yet unborn will doubtless re-echo the mournful pilgrimage of our day—'We may never look upon his grave again.'"

DOES THE PUBLIC MAKE THE TEACHER?

BY E. VON ADELUNG, SR.

A PROMINENT preacher lately said that the congregation makes the minister. Not only must the spiritual shepherd sympathize with his flock but the flock must also sympathize with the shepherd. The enthusiasm of the minister will necessarily fade when there is no response from the congregation. Likewise the teacher's living, the teacher's welfare, depends more or less on those who employ him. The Germans have a proverb: "Wissen Brod ich esse, dessen Lied ich singe," which means, "I sing the praise of him who gives me my daily bread." As independent as a teacher may feel himself, yet he has to yield to some degree to the demands of his employers. He has to hear their "inquiries," which may consist in ignorance, indifference, selfishness, or stinginess; he cannot rebuke impoliteness, nor to any insult, and he cannot insist on the enforcement of practicing time or even obedience to rules which he gives or should like to give to his pupils if the parents are indifferent or consider the teacher as a mere clerk in their employ. Verily, the public makes the teacher. Consider only the mass of cheap, ignorant teachers! How could they spring into existence if there were not demand for them? Is it not according to price, not to ability. "Why do I need a high-priced teacher when my child is just beginning to learn? Any teacher can teach notes and time and easy tunes—why should I spend so much money when my child needs lessons at least twice a week." There are, no doubt, a great many families who, though they wish to give their children a musical education, are obliged to practice strict economy. And there are also a good many teachers, especially ladies, who are content to confer good instruction and are also willing, or rather forced by circumstances, to offer it at low rates. But strange enough, and many teachers will bear me witness, that it is generally the rich who bargain with the teacher, and not the poor. At some other time I may argue the question at length whether it is a good policy to have a cheap teacher for a beginner or not. We meet different shades of human character everywhere. People buy second-hand furniture, "shoddy clothes," and other "very cheap" is too tempting to withstand; there is a certain satisfaction to be able to say, "My daughter plays already very nicely, and she has such a nice teacher! I pay her only 50 cents a lesson," (perhaps only 25 cents); but as they would say if somebody admired their new (?) 20 cents a yard." Such is human nature, and it happens that the public make the teacher, for where there is a demand there is soon a supply.

DON'TS FOR PUPILS AND TEACHERS.

BY CHARLES W. LONDON.

FOR PUPILS.

Don't sit in a haphazard position, but sit up straight, yet not stiff.

Don't rest satisfied with your knowledge of a piece till you know the main facts at least in the life of its composer.

Don't omit a frequent practice on any good piece you may have learned, except for a few days now and then.

Don't give up because you have made a failure. Find the cause of your trouble and profit by the experience in making a success of your endeavors the next time.

Don't play base ball if you have any hopes of playing a musical instrument.

Don't make so common a use of music or play such styles of it as would lead people to think you have a false idea of the musical art. Good music well played is its own remedy. Reputation is the savory meat of that kernel.

Don't let an opportunity slip of speaking a good word for your teacher to your musical friends.

Don't play a passage here and bungle a page there when invited to play for a friend, but always have a whole of some good pieces thoroughly well in hand, so you may do your composer, teacher and yourself justice as well as interest your listener.

Don't think it would be useless to take a lesson because you have not had a full practice upon it; your teacher can at least set you right and inspire you with a new fund of enthusiasm.

Don't lose a lesson, for missing lessons takes all interest out of your practice and discourages your teacher, as well as wrongs him in reputation and the price of a lesson.

Don't bow or exclaim at a mistake. The mistake is not noticed if you will not let it advertise it; thus, a mistake is not worthy of an obsequious.

Don't make a laughing stock of yourself by putting on conceited airs.

Don't allow any special change of face or features when at an instrument. Such things detract far from the pleasure of the listener. Cultivate a pleasant expression, with the help of a mirror if necessary.

Don't bond and sway about when playing. People call it "putting on airs," and they are about right; such contortions are often but an expression of egoism.

Don't go too fast, and then you need make no mistakes. A mistake avoided is better than a mistake corrected.

Don't stop for a mistake when playing a piece you have well learned, lest you contract the bad habit of stumbling at every difficulty. Learn all the places by slow and exact practice, so there will be no occasion to hesitate and stop while playing.

Don't pass by a mistake when learning a piece, solve the difficulty and practice the passage carefully, slowly till it is perfectly easy to play it correctly.

Don't make a multitude of excuses when asked to play, only one or two words of mild decline enough to prove if the invitation means that you really wanted to play or only a compliment was intended.

Don't try to get out of practice by trumping up trivial excuses. Excuses are only given to cover laziness.

Don't forget that while practice will teach, excuses only cheat you.

Don't put a very high value upon excuses, for he is deceived with an excuse but the person who gives when he thinks that he is fully believed.

Don't forget that many people, and especially teachers, believe that excuses are given to hide or cover their reason.

Don't make an exception of yourself, for he excuses his weaknesses and faults instead of overhauling them is doomed to make an ignominious failure.

Don't say that you make no pretenses in music, whatever you attempt so well that excuses would be useless. Command a hearing from superiority, a beg it because of your deficiencies.

RULES FOR PRACTICE.

BY C. W. F. CARY.

When the hour for practice arrives, go at once to the piano and commence upon the lesson the teacher has given you. By stopping awhile to read it and listening by the way, fifteen minutes are easily lost; then, if, when seated, you play some old air, whistle or sing some other, or try to put out by or something you have heard, playing, perhaps, carelessly once through your lesson, you had better stay entirely away from the piano, for, by such means, your own time is wasted as well as your parents' money, and you become a disgrace to your teacher and yourself.

If you have a certain number of hours given you for practice, and do not know how best to divide the time between finger exercises, scales, pieces, etc., ask your teacher for a programme of practice.

A certain amount of time must be set apart for *scale practice*; if your teacher does not give it to you, take it yourself. Hummel, when asked how he obtained such immense execution, answered, "I owe it first to the scales, secondly to the scales, and thirdly again to the scales." Important as these are, they may be practiced, not only without profit, but with serious injury. The exact manner of using the fingers and wrists can be taught properly only at the piano, and only by well educated teachers.

Playing a piece straight through and through is not practicing it; that is simply reading it. When you take up a piece to learn, ask yourself the following questions: What is the name of it? By whom is it written? What one of the author is it? What form of composition is it, whether air and variations, *tarentella*, *sonata*, or *fantasia*? What key is it in? Then play that scale to refresh your memory with the fingering. What time is it in? then analyze, as many measures as are necessary to prove to yourself that you can count it. Now play it slowly through, striking to note until you have found it, and not omitting to count a single measure. Then commence practicing by piecemeal—in small portions—stopping at the difficult passages till they are conquered. Much time is lost by playing the easier measures as many times as the harder ones. When you have practiced one or two hours upon the piece, lay it aside until later in the day or until the next day, and practice some study or old piece; the mind is rested by the change. Practice from one to three hours every day upon the piece, according to the number of hours you practice per day, and according to the difficulty of the piece. When you can play it easily and smoothly through, commence to observe every mark of expression. This done, look to see what movement the piece is in, and, if it is metronomized, bring it up to the required rapidity. If it is not metronomized, and you have not yet sufficient knowledge of movements to trust your own judgment, consult your teacher or some other musician.

When you think you play it finely, seek to hear some one play it better.

One piece played with a true appreciation of the author's meaning, with every chord struck pure and clean, the *forte* given with deep power and the *pianissimo* with delicate tenderness, and every phrase artistically finished, is more acceptable to your audience, and will bring you a better musical reputation than ten pieces blundered through, with blurred runs, muddy chords and slovenly *arpeggios*. The pianist must remember that the public are only interested in the result of his labor; they care not whether the piece which delights them was learned in a week, or whether it cost him six months' hard labor. If his playing is perfect, they at once count him an artist; if imperfect, he is condemned; they cannot decide whether his errors are attributable to a want of musical ability and appreciation or to insufficient practice. Generally, in such cases, both are true; the fact that he will offer to the public an unfinished piece is proof that he is wanting in musical appreciation. The true musician shrinks from narrating, by imperfect execution, the composition of a master.

When you have learned perfectly one piece, play that if asked. When you have learned the second, retain the first and so on, till you have, at least, twelve pieces in first and so on, making such a programme of practice that will be played at least twice per week. By this system, the pianist has always something to play.

Easy pieces and musical trifles are not necessarily worthless; people do not always want to hear a long, difficult solo, and you are not always in condition to play such a solo; therefore keep in your memory a few light pieces, with which to entertain your friends.

Never play matches of pieces; if you cannot go through a piece, or a movement of a piece, do not attempt it.

If possible, spend an hour each day, reading music

which you have no intention of learning. To read readily is a great assistance to the player. Read often duets with others.

Omit no opportunity to accompany other instruments or singers; fine accompanists are rare.

Exercise every one of your solos to memory; it is not only inconvenient to be dependent always upon notes, but, when he is not obliged to watch both hands and hands, the pianist plays with more freedom and effect.

Never begin a piece later than you can with certainty go through it.

Passages which, when learned, are to be *fortissimo*, should be practiced, occasionally, *pianissimo*; as, thereby, a truer appreciation of their meaning is obtained, and you are more likely to pound them. It is also well to practice *pianissimo* passages, occasionally, with a *fortissimo* touch; because it assists in retaining perfect distinctness of tone when they are softened.

Love and respect your piano; never place anything upon it which can soil or mar it, and sit down before it with clean hands and clean nails.

Respect and obey your teacher. Sit quietly down, making no excuses except in case of serious illness, or unless he asks the reason for some unusually imperfect lesson. Remember you are there to be taught; there fore do not talk, but listen; speak of nothing which does not pertain to your lesson, unless it is necessary. Pass nothing you do not understand, without asking an explanation. Do not forget his least suggestion. Let it be to you a command. Never be impatient under his criticisms, even if they seem to you unnecessarily severe; it is easier for him to allow you to play without correction; therefore, when he stops you for criticisms, rest assured you need them, and profit by them, for it is just these you are paying for.

Read the lives and letters of the musicians, and remember the names of their principal compositions.

Improve every opportunity of hearing good music, whether vocal or instrumental, and strive to produce on the piano the same sympathetic effects which you hear from fine voices and wind instruments. This, of course, is very difficult; but Thalberg says "emotion renders us imaginative, and the necessity of expressing what we feel creates for us resources which never occur to the mechanical performer."

Listen to the criticisms of musicians upon the performance of others, and think if they will not apply also to yours.

Do not be selfish in playing with others; the perfection of music is only in many instruments, and every one cannot play first part; therefore, in all concerted pieces, show your good nature and an appreciation of the importance of all the parts, by a willingness to take any instrument or part which needs you.

PRESSURE VERSUS STRIKING.

BY F. DAVIES.

The first thing to be thought about is the touch. It is an error to suppose that to possess a good touch one must be born with it; for those who are not naturally gifted in that way can do a great deal to acquire it.

The secret of a full round touch, a touch with music in it, is a careful pressure of the keys, with firm fin with beauty in art of any kind, so there must be nothing stiff in pianoforte playing.

To illustrate my meaning: Take a simple five-finger exercise, and before playing let the hand be placed naturally on the keys, with the fingers rounded from both joints so that the tips cannot be seen, the thumb also bent and used freely from the top joint, same as the fingers; this will prevent stiffness of the thumb.

The elbows and wrist must be on a line with the keyboard, so the length of the arm must decide the important question of how high or how low the performer should sit; should that part of the arm from the shoulder to the elbow be short, one must sit low, otherwise the force will proceed from the wrong place.

To ensure looseness, exercise the wrist up and down without altering the position of the hand on the keys. Then proceed to play by pressing warmly into the keys, so that a very full tone may be obtained without the strike being heard.

To understand this perfectly, it may be practiced away from the piano—on the table, pressing down each finger with great strength, but quite noiselessly.

The student must not be discouraged to find that at first the tone thus obtained is very feeble, for as the muscles get strong with practice so the tone will become stronger.

Let this be a natural development; never force the tone; it causes it to be harsh.

Keep the fingers which you are not using well off the keys; this not only ensures clearness but control of the muscles, only be careful not to cramp the hand.

In passing from one note to another, bind the tone so that it is perfectly legato, allowing at the same time free use of the fingers, and not unbending them.—*Musical Record*.

DIFFERENT COURSES FOR DIFFERENT PUPILS.

BY J. W. REIMANN.

ENTERING upon our own special field as music teacher, it must be our foremost thought to make the result of our labors last for life, as much as it is in our power. We not only wish to teach for the benefit of the school years, but for life. What preparator, then, will best fit our pupils for this independence from teachers?

To get at this let us consider the following two points: First, that at least four-fifths of all music pupils are girls. Secondly, that the far greater majority of these study music as an accomplishment and enjoyment, more than with the view of becoming music teachers.

Now it seems necessary, for the best results, to arrange a somewhat different course of study for the one class than for the other. The student preparing himself for a life work in music as a profession must be fully equipped as to all technical and theoretical ability, and he will be informed in harmony, musical history, etc. But he must not alone have acquired this musical skill, theoretical knowledge and general musical information, but must keep up these acquisitions by work, and must increase them, and so, to say, gain a great reserve force from which to impart to his pupils daily.

The far greater class, as above stated, can have these opportunities during school years only. After these years have passed, and they are in active life, they do not find quite so much time to spend with music. Household and other duties take up most of the time then. How fortunate are those that have had a teacher that taught them the works of our great composers, classic and modern, works that can be played to full enjoyment with a fair degree of technical skill, if all of the years have not been spent injudiciously by learning a certain amount of finger dexterity with now and then a piece for the next recital. How earnestly we should work to give our pupils, besides a good groundwork of technical exercises, scales and studies, a systematic course of Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Jensen, Heller, Theodore Kierchner and many others that it will not be necessary for me to mention here.

It is far better for this more numerous class of our young ladies, that can give but four or six years to music, to get fully acquainted with these great masters and gain a knowledge of the best ideas these tone-poets have left for us, and of the best contemporary American and European composers, than to spend so much time in learning pieces of acrobatic skill, which they soon lose, without a real benefit to themselves or any one else.

One can do nothing with too little mechanical skill, yet too much of it is likewise useless. We must make good and accurate readers of our pupils, enlarge their musical horizon by making them acquainted with the true works of art. Often we must explain the real nature of the different compositions, and little by little have them gain a complete idea of them, so they will love them and play them of their own accord.

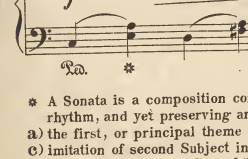
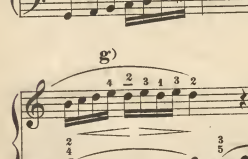
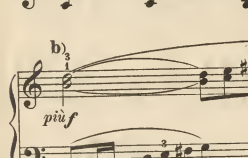
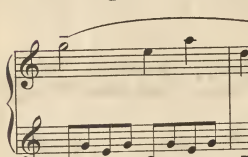
If the course has been such a one as above outlined, our musical standing will be raised to a considerable degree and our children will learn and learn to love the best class of music in their homes, and from there it will spread to all phases of private and public life.

TACT-FREEDOM, REPETITIONS.—Many, in fact, nearly every place, or point in a composition that is susceptible of tact-freedom, can bear more than one mode of employing *rallentando* and *accelerando*, without any praise * * * when any musical idea, any group, or composition. Then the performer is not only at liberty, at each repetition in order to alter the mode of rendering deciding upon this variation, he has to consider what of rendering.—*Cery*.

Wanted, more parents who will demand the best music and music teachers for their children.

Revised by Fred. C. Hohr.

Allegro moderato



* A Sonata is a composition

rhythm, and yet preserving a

a) the first, or principal theme

b) imitation of second Subject

diately resuming the flow of t

ny occasions.

a)

b) il basso marcato

poco cresc.

p

f

marcato

dim.

più f

il basso marcato

f

Coda

a) this portion of the first movement is called the "development" or "elaboration!"

b) imitation of the first Subject in the Bass.

c) to make the movement more complete in form it would be well to insert here the first 8 bars of the first part, in which case the 8th bar might be changed thus:

d) the second Subject, in the principal key.

e) Coda.

G. Janke, Op. 15, No. 1. 5

Adagio. $\text{♩} = 108$.

a)

p dolce

cresc.

a tempo

p dolce

più f

f

a) Give the 8th notes about the

b) the touch marked ... is

c) *con anima* does not signify

d) at this place the left hand s

e) notice here the imitations in

G. Janke, Op. 15, No. 1. 5

III.

* RONDO.

Allegro molto. Ungarese. ♩ = 120 to 138.

a) *mf* *And.* *

b) *f* *sf*

d) *p* *f* *sf* *p*

a) *piu f* *And.* *

c) *meno Allegro.* *dolce*

e)

* A Rondo is a form of composition in which one well defined, principal Theme recurs more or less frequently, alternating with one or more secondary Themes in various keys. This Rondo contains 3 Themes, in "C" major, "A" minor, and "F" major, marked respectively a), b), c).

d) practice each of the two fingerings marked until satisfied which is the best.

e) the notes marked with accents are called "syncopated," because they fall on the "weak" half of one beat and held over the "strong" half of the next beat; such notes are *always* accented.

G. Janke, Op. 15, No. 1. 5

cresc. *And.* *

1. *rit.*

Tempo primo.
b) *f* *sf*

And. *

And. *

G. Janke, Op. 15, No. 1. 5

To Miss Ettie Phipps.

Nymphs AT PLAY.

THOS. O'NEILL.
Op. 63.

Allegretto.
Introduction.

Scherzando.

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Nymphs at Play - 6.

mf

f

f

f

Nympha at Play - 6.

And.

And.

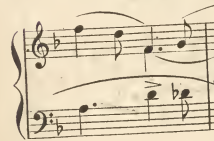
And.

And.

Nympha at Play - 6.



Nymphs at Play.6.



Nymphs at Play.5.

DANCE IN THE GREEN.

MAIENTANZ.....

C. BOHM, Op. 280.

Allegretto.

p *grazioso* *simile*

crescendo

f *p*

Copyright 1892, by THEO. FRESSER.

mf

mf

cresc.

Dance in the Green. 5.

11

poco rit. *mf* *a tempo*

f *p* *mf* *dolce*

Dance in the Green - 5.

p *sch. scherz.* *mf*

Dance in the Green - 5.

The musical score is for a piece titled "Dance in the Green" by Charles W. Landon. It is written for piano and bass. The score is in G major (one sharp) and 2/4 time. It consists of six systems of staves. The first five systems are for the piano, and the sixth system is for the bass. The score includes various musical notations such as treble and bass clefs, key signature, time signature, and dynamic markings like "mp" and "dim.".

Dance in the Green. 5.

THE SHEET MUSIC QUESTION.

BY CHARLES W. LANDON.

This is a six-sided question. It concerns the composer, publisher, dealer, teacher, pupil, and parents, to say nothing of the general listener. It is, therefore, not at all singular that there should be conflicting interests and various opinions. The difficulties surrounding the question are as great as they are varied. Composers want and deserve, but seldom realize, a fair remuneration for their creations; the publisher issues music for the money supposed to be in it, but which he does not always get; the dealer sells music for a living; the teacher teaches music for the same, and may generally be credited with more or less art feeling, along with the composer; the pupil buys music under protest at its price, and the parents murmur still more at its cost and generally insist on a scant quantity because of the expense, while the general public do the criticizing for all the above interested parties.

There is no greater factor in a teacher's success than the music he selects to meet the needs of his pupils, both as to its quality as well as quantity. At ordinary sheet music prices the music for a term of twenty lessons will be from two to twenty dollars, this difference being caused by the ease and rapidity with which the pupil learns, the grade of advancement, and the thoroughness demanded in the learning by the teacher.

Music bills are reduced by the use of "Alhams" and "Folios," and by the use of the cheap and excellent foreign editions of the classics. But the alham and folio are not as much of an economy as is generally supposed, for, having one, the teacher will give many pieces to his pupil that he would not think it worth while to waste the pupil's time upon if it were sheet music, resulting in a loss of tuition fees, and the pupil's work, study, and time. A greater waste is in the study of "manufactured music," music that is condensed, and has a multitude of repeats, da capos, dal segnos, and different directions calculated to save space, printing, paper, and cost, that the piece may be sold for five cents. The waste is in the incompleteness of the edition, in its absence of correct phrasing and fingering, in its being so much crowded upon the page as to be difficult to read, and this is made far worse by the use of rough and poor paper and worse printing; such music is dear at any price; and then, too, there is a certain fitness and regard to taste in having a fine piece printed well and on good paper and, above all, in its being well edited, phrased, and fingered, with clear engraving and an open, easily read page.

Skillfully adapted selections of pieces being so great a factor in the advancement of pupils, it is incumbent upon the teacher to keep a large assortment of music in stock, that he may meet the exact needs of each pupil. For the money invested, for the skill shown in selecting because of the express and mail charges, and from the large amount of music that he cannot use because it meets no real want of a pupil and is therefore a loss, he should have, and is in right entitled to, a fair profit. It may be remarked in parenthesis that he loses more than he makes when he orders new music just to try for the sake of giving his pupils something new and fresh. Yet another loss is unpaid bills, which, also, even the music teacher has to suffer.

Every teacher knows that he has pupils whose parents can scarcely afford the cost of tuition, yet, that the children may have the advantages of a good education they give them music lessons. In these cases it is hard matter to give music enough to make the child time and best advantages coincide with the parent's inability to pay a large sheet music bill, and so that the tuition paid the teacher may be of the greatest value to the pupil. When the teacher has a price margin on sheet music he buys he will, in such cases, feel more if he could "lend" a sufficient amount of music to a class of pupils, and perhaps eventually give it by requesting its return.

Several publishers and dealers are now helping the teacher and the cause of music by sending a selection

Questions and Answers.

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case the writer's name and address must be given, or the questions will not receive attention. In no case will the writer's name be printed in the questions in *The Etude*. Questions that have no general interest will not receive attention.

Ques.—1. What does sight reading as taught in the public schools consist of?
2. Does the course include voice culture?
3. What books on these subjects are there published, and where can I get them?

Ams.—1. The scholars of the public school are taught to sing music at sight, and more or less of the rudiments of music. When music is taught successfully, the scholars read music as readily at sight as they can read the lessons in their grammar or geography.

2. Yes, to a limited extent. It is necessary that a smooth and quiet tone of voice be used, that the children are not allowed to carry the chest tones too high, that they sing softly on the low descending passages, and that they never go too high, too low, sing too loud, nor too long at a time. Teachers vary in the amount of voice culture given in their school work, as well as in the points taught.

3. Consult your home book store for a list of books on these subjects. However, address E. J. Crane, Potsdam, N. Y., for a valuable pamphlet on this subject. Price 20 cents.

4. Only in chromatic scale playing. Seldom are the fourth fingers used on the white keys. However, when legato is desired in slow movements, the fourth finger is slipped on the key held down by the fifth, thus liberating that finger for taking the next note legato, and vice versa. In chromatics, the fourth finger being the longer, saves an in-and-out movement of the arm, if that finger takes the black keys.

C. W. L.
Ques.—I am studying a piece where the figure 2 is over a group of two notes, the piece being in 1 time, thus making but five eighth notes in the measures where this occurs. What is meant by it, and how am I to play it?

Ams.—The composer gave but two notes where three are usually called for. Play them of even length; a case where you may have to bring three against two, a subject fully illustrated in recent numbers of *The Etude*.

C. W. L.
Ques.—In playing four-hand pieces, which player should use the pedal?

Ams.—The pedal is easier managed by the second player. Some editions mark its use in both parts, leaving it to whichever player chooses to manage it. Where the pedal markings are not given, if the second player has a working knowledge of harmony, he can use it the best. In dance music and music of the easier grades, the harmony of the accompaniment gives a hint for its use by the second player. In difficult playing the pedal is not so necessary as in solos.

C. W. L.
Ques.—Please explain the tenor clef?

Ams.—The recent use of this clef in American anthem music makes it read the same as the treble or G clef, except that it places the tones one octave lower. The tenor clef marks the place of Middle C, just as the treble clef shows the place of G, or the bass clef the place of F. This is true of the tenor clef, no matter on which line or space of the staff it is found.

C. W. L.
Ques.—Is there any work describing and giving a critical estimate of the great compositions of the classic composers?

Ams.—Several of them. See "Beethoven's Piano-forte Sonatas," by Ellertsen, and Beethoven's Symphonies, by the same author. The four books by Upton, the Standard Opera, Overtures, and Symphonies. Beethoven's Symphonies, by Sir George Grove. Many classic and standard compositions are analyzed in "The Musician," by Ridley Prentice, in six grades.

C. W. L.
Ques.—Is there a way of playing a Glissando, such as is found in Weber's Concertstuck, without hurting the finger nails.

Ams.—Yes. Do not press the keys entirely down, but give them only as much of a dip as will bring out the required amount of tone. Much depends on the angle you hold the finger.

C. W. L.

Ques.—Why should we use and teach the German fingering?

Ams.—Because, perhaps, eight out of every ten piano pupils, teachers, and players, use no other. The best editions of standard and classic music are fingered in this manner only, and it will be but a few years till it will be universal. However, the so-called American fingering would have been better if all nations' musicians had happened to have settled upon it, for it is used on the violin, minus the thumb, thus making it easier for those teachers and pupils who play both the piano and violin.

C. W. L.

LETTERS TO PUPILS.

BY JOHN B. VAN CLEVELAND.

Ques.—Will Mr. Van Cleveland please answer through *The Etude* what a pupil who lives in a little country town where no good music is to be heard, can do in order to improve her taste and get a real pleasure in classical music.

Ams.—Your question is that of tens of thousands of young minds more or less musical, or at least more or less music susceptible, which are scattered throughout the length and breadth of our land. I will not say like the lead colored pebble which is a stone-incrusted diamond, but let us better say, like ledges of excellent limestone, good for solid houses, or a mass of first class marble which, if the informing and creating spirit of a sculptor should be applied to them, might become the magical receptacles of immortal genius.

Your question is a good one to ask and is easily made, but the answer is very hard, because it would comprehend little less than a complete treatise on music as an art, and music as an education. I will, however, formulate my answer in three propositions. First, by reading the best musical journals and a few good books and essays, find out what composers are considered great, and what are their characteristic compositions. After you have made this discovery set to work with dogged persistence to practice these works, whether you like them or not.

If you find that Beethoven's pathetic sonata sounds to you very much like a dry exercise, and only a little better than Cramer, persevere, persevere, persevere. If your numb and cold fingers cannot feel the elemental and volcanic fervor in those wonderful chords of the Grave introduction, if your ears will not convey to your inner consciousness the fragments of melody which are scattered in every direction, at the top, at the bottom and through all the middle portions, if your heart persistently and lethargically refuses to beat responses to Beethoven's tropical moods, do not be discouraged, but keep at it. Before long you will find that little, let me say tunelets, three or four notes making a half measure, or a whole measure, or perhaps two measures, will stick to your ears and sing in your head like bees imprisoned in the cup of some honey-bearing flower, and, before you are well aware of it you will find that these seemingly monotonous and austere phrases are palpitating with the most vivid emotional life. That is the first and principal thing.

The next thing to do is this: Tease your papa with all the persistency and ingenuity for which young ladies in their teens are famous the world over, to give you \$10, \$20 or \$25 if need be, and post off to Cincinnati or Chicago, Boston or New York and hear a few of the great celebrities each season; by preference, of course, those who are famous in your special line, I impose the pianoforte.

In Cincinnati this past season, though I may be compelled to admit that it is a third-rate city as to size, there has been enough magnificent piano playing by world renowned artists to have kept the fire of enthusiasm in the breast of any young student up to the heat which glass blowers require to melt the hard stuff they deal with and blow it into shapes graceful and crystal line.

Third, diligently beat the bushes and entrap all your friends, old and young, male and female, of whatever religious sect, color or complexion, or previous condition of bondage; tell them that music is one of the greatest of

human interests, and compel them to sign a subscription, arranging the amounts from 50 cents to \$5, to purchase tickets for a forthcoming recital. Then write to some man whose name you know to be already established in the musical world, or at least strongly recommended by those whose names are established, and have a recital on your own ground, an actual, live, bona fide recital, given by an artist, and if possible have a lecture with it.

To J. B.—Your difficulty in putting the hands together is a simple though not unusual example of what would be called in scientific language "imperfect co-ordination." It is a curious law of our bodily and nervous make-up that by any act whatsoever, walking, talking, moving the fingers, twisting the tongue when writing, frowning when making a violent effort to sing a high note, twitching about in one's chair when talking with animation, in a word in anything which we do, whether a vital and necessary thing or a thing undesirable and artificial, repetition produces what we call "automatism," that is, the ganglionic centres of the nerve system are sort of nonconscious brain, and like the minor officers in an army, have certain general orders given them which they are empowered and required individually to divide up and superintend.

Think what a wonderfully complex act it is to speak a sentence in your own native language. To realize this try to speak in a foreign language. The process when an Englishman learns German or French is not at all more complex, nor are mistakes more numerous than when a child born in Germany or France learns the same language. Only there is this marked difference: the child makes his ten thousand experiments in those early years which soon fade out of the memory, and he thinks that he always knew what he really learned with slow and painstaking effort.

When you learn to play the piano you are learning to speak a new language. If you find difficulty in putting together two hands, think how enormous must be the difficulty when compelled to play three separate and distinct parts, as on the organ, besides registering, and still more when as an orchestra director you will have to watch four separate clusters of instruments, each divided or divisible into a number of voices.

I think your case is not susceptible of any help except possibly by two things. One a careful practice of the hands separately till absolute mechanical precision and automatic certainty come about, and secondly take two measures or four measures, or if necessary one measure of your piece and make a savage attack upon it. When you begin a certain passage, simply say, "I will go through it," mount upon the music as a masterly horseman springs upon his steed, and determine that you will control it. The lion can be quelled by looking him straight in the eye, but if you cover and look away his claws and fangs are in his flesh before you have time to think.

The difficulty you speak of is one I have often encountered in my career of twenty years as teacher of the pianoforte, but I find it rather perplexing to overcome this weakness in students. If you are able to think the notes at all clearly you ought to be able to make the various fingers do each its own separate work. Perhaps I might add this further suggestion: study theory of music and drill yourself in the minute dissection of every piece, classical or modern. In that way you get the very highest form of intellectual enjoyment out of music, and in that way only can any one ever become a thoroughly clear interpreter.

The pianist is often called upon to play music in which the melodies are woven and interwoven like entangled vines, as for example in the Fugue which closes Beethoven's Sonata, op. 110, the next to the last which he ever composed, for the piano.

In order to play this Fugue one has to have four ears, for, while it is called a three-voice figure there are in reality, much of the time, four voices, and they are so wonderfully interwoven that a man must be able to think each one independently, or else a mere weltering chaos of confusion is produced by his performance.

All the way from putting a plain melody against a simple waltz accompaniment up to playing the gigantic A-flat Fugue, or directing with baton the funeral march of Siegfried, from Wagner's *Götterdämmerung*, vast as the evolution may be, there is no essential difference in the mental process.

SOME TEACHING PIECES OF GUSTAVE MERKEL'S.

BY CHARLTON SMITH.

For a number of years, it has been a matter of wonder to me why the pianoforte works of Gustave Merkel do not receive the recognition which they so richly deserve.

Although nearly all his compositions contain the essential elements of popularity, it is seldom indeed that one of them is seen on a programme. Teachers and the profession generally are either totally ignorant of the man or else have an indistinct idea that he was a writer for the pipe-organ. This is not as it should be. Merkel is a writer of the romantic school, whose compositions rank exception^{ally} high as regards both musical and technical co^{ordi}nation. There is a certain grace and charm and a decided individuality about his works that is not easily imitated.

His best vein seems to be the light and dainty scherzo, wherein he carries one's imagination among green fields, flowers, sunshine and the song of birds. And if there is a writer who can more vividly picture such scenes, who can more perfectly describe the intoxication of love and happiness by means of printed notes, I have never heard of him.

But it is mainly in regard to the technical side of these compositions that this article has to deal. A large proportion of them are sugar-coated finger exercises, to say nothing of their inner content.

But the one point, pure excellence, is the fact that, almost invariably they give an equal amount of work for both hands.

I feel sure my fellow teachers will be interested in a list of such pieces which will prove valuable in the practice of eight out of every ten pupils:—

Butterfly, Op. 81, No. 4, Tarantelle in A.

Minor, Op. 82.

In the lovely month of May, Op. 25.

Spring message, Op. 27.

Spring song, Op. 18, No. 1.

Silbellen, Op. 95, No. 1.

On meadows green, Op. 82.

Spring song, Op. 120.

Sonatina, Op. 125, Nos. 2 and 3.

Rondo grazioso.

The above eleven pieces offer scales and arpeggios in abundance for both hands, and may properly be given in the third and fourth grades. The Rondo also offers wrist work for both hands and is also one of his most poetic conceptions. The Polonaise in E major, requires a much more finished technique; much of strength and dexterity in both hands. It may be given in the fifth or sixth grades and is a very effective concert piece. This is one of his most important works and requires a great deal more than mere digital skill. In its modulations and harmonic treatment, it reminds one of—was going to say Richard Wagner, but had better say Gustave Merkel.

Let me close by referring to two or three of his ton studies—for phrasing and expression only. "Love song," Op. 108, No. 3, is a fine thing. It is a dumb song, precisely like the well-known melody in F, of Rubinstein and the popular duet of Henselt, Op. 5, No. 11, and is fully as pleasing as either. Impromptu, Op. 18, No. 3, the best known of all his works, consists of rapidly peated chords and octaves with many extensions and contractions of both hands. Has a melody which once heard is never forgotten. "Twilight," Op. 74, expressive andante in E, followed by a passionate prelude in C sharp minor. Again followed by the slow plaint andante, which gradually dies away into inaudible phrasing in character, and musical in content. The melodic work for either hand and reminds one of moonlight and mandolins.

Works of this last class are comparatively common however. "Valse," Op. 95, No. 3, is an extremely pleasing exercise in scales, arpeggios and broken sixths, although it unfortunately does nothing for the left hand.

Necessarily many pieces worthy of mention have been omitted. If this article should assist teachers to dull and indolent pupils interested (that large class of pupils who "just detest" scales and exercises), it has accomplished its mission.

NEW PUBLICATIONS.

"THE BEAUTIFUL IN MUSIC." A contribution to the Revival of Musical Aesthetics, by Dr. EDWARD HAASLICK, Professor at the Vienna University. Seventh Edition, enlarged and revised, translated by Gustav Cohen. Novello, Ewer & Co.

Dr. Edward Haaslick, fideleologist of the Vienna *Nach Presse*, is one of the best known and most heeded critics on the Continent of Europe. Among European musicians and critics, as well as among those English-speaking ones who read German, his book on "The Beautiful in Music" was long ago well known, for it was first published early in the fifties. It has been a long time finding its way to an English translation; but having met with a thoroughly competent translator in Mr. Cohen, it will doubtless receive a new lease of life. The book richly deserves it, for it is exceedingly strong and clear, and will inevitably stimulate thought, whether its doctrine prove convincing or not.

Dr. Haaslick devotes his book mainly to a polemic against the current theory that Feeling is the Content of Music. He holds that music exists solely for its own sake, not for any other end, such as the expression of emotion. The problem of the composer, in his view, is simply to invent suitable themes and work them out into such combinations as will produce a beautiful result. Feeling, he thinks, is only related to music as incident or accident; there is no vital connection, no "musical *Nexus*," as he puts it, between music and emotion.

This attitude, of course, puts him into direct opposition to the most characteristic tendencies of musical development since 1830, and especially forces him to antagonize the theories and practices of Wagner.

He has no difficulty in making it clear that music cannot express any outward ideas or objects, such as men and women, for example. He points out that what we call emotions, such as love, hate, anger, etc., are called forth by the relations of persons; he insists that these feelings cannot be understood except as we perceive or imagine persons and their relations, and argues from these premises that music cannot express any of these emotions.

There is much that is true and valuable in his discussion of the subject. He makes short work of the hyper-sentimentalism which must always connect a story with every piece of music and cannot appreciate the beauty of a sonata or symphony without reading into it ideas which never were put into it by the composer and have no connection with it beyond the possible suggestion of analogy. This is all sound enough, and strikes a needed blow at much so-called "interpretation."

The weak point of the whole argument seems to be the failure to perceive that emotion proper, while it is called forth by objects, is not only separable in thought from the ideas of those objects, but may be expressed and conveyed without any reference to them or any knowledge of them. Just as a man's face and bearing may express hope, joy, love, hate, jealousy, etc., without our knowing the cause of his emotion, so may he express the same feelings in inarticulate tones. And it is by no means necessary that tones which express these states and movements of the sensibility shall be non-musical. Indeed, the impulse to express feeling in terms of the musically beautiful is all but universal, being common to the savage and to the most cultivated of men. It can hardly be without significance that the perception of feeling in music is universal; and Dr. Haaslick's efforts to resolve this perception into a mere sensation without any content of emotion in the music will probably convince few thoughtful men. And his admission that music can express "the dynamic element" of emotion would seem to be fatal to his theory; for what he includes in this element is feeling nothing more nor less than emotion itself. What he says of "character" in musical themes is equally disastrous, for character necessarily implies emotion.

But, notwithstanding the inadequacy of his theory, the book is a very important contribution to works in English on aesthetics and deserves careful and thorough study, which it will well repay. J. C. FILLMORE.

PUBLISHER'S NOTES.

This is the time of the year the on sale music is returned. Please remember to write your name and full address on the package of music returned to the publisher, for without this we cannot give you credit for the amount returned.

We have a very fine lot of photos of the great pianist Paderewski; these photos are very handsome and large, 13 x 7 1/2 inches. These we will dispose of at \$1.25 each, postpaid. There is but a limited lot to be had in this country and can only be had from us.

All players and singers have been annoyed countless times with flying sheets of music when trying to turn a page in haste, and it is no uncommon thing to get the pages of a piece mixed or lost. This can be remedied by the "E" Adhesive Tablets, which bind a large or small piece of music perfectly. Price 10 cts a doz.

HAVE you made yourself acquainted with the epoch-making method of teaching—"Mathews' Twenty Lessons to a Beginner on the Pianoforte"? Price, at retail, \$1.50. This work requires study and thinking out on the part of the teacher for its best application. The present vacation is a suitable time for making out improved ways in your method of teaching.

For more than half a century the music trade and the music teacher have been working toward a standard grading of difficulty in music. But there is yet no generally accepted standard. However, this publishing house has adopted a grade of from one to ten, and if our customers will consider this when sending orders for music, they can clearly indicate the difficulty of the pieces that they wish sent on selection.

THE fourth book of Mason's "Tone and Technique" will be sent to those who have subscribed in advance of publication about July 15th. We had expected to have all copies delivered before this issue was sent out, but owing to unforeseen difficulties, it has not been possible. The work is by far the most complete and yet at the same time the clearest and most tersely put treatise on the Art of Octave Playing that has ever been published in any part of the world, and we are confident that our patrons, upon examination of the work, will feel amply repaid for the indulgence they have shown us in awaiting the forthcoming of this work.

TESTIMONIALS.

London's "Method" is a boon to teachers, as is also the Presser edition of "Heller's Studies," while as for THE ETUDE, I simply could not do without it.

Very truly, FLOYD M. LAWRENCE.

I am exceedingly pleased with the new copy of "Mendelssohn's Songs Without Words." I think it the most scholarly edition I have seen. The biography, together with the critical notes by Mr. Cady, are alone worth the price of the whole work. I may add that I consider THE ETUDE increasing in value and interest—an *edifying* magazine in the best sense of the term. I find it very helpful, both to myself and pupils. W. H. MAY.

I want to thank you for the delightful edition of "Mendelssohn's Songs" and "Heller's Studies." It seems to me that you are doing a great thing for music in America by getting out such well-edited music for teachers. Teachers away from musical centres especially should appreciate the aid you are giving.

THE ETUDE is indispensable to every one who takes it. I never have any trouble in getting my friends to subscribe, and they always continue to take it. I am proud to think America has given such a fine thing to the musical world as "Tone and Technique."

Yours truly, CORA STANTON BROWN.

Please mail me one copy "Sefton's Music Class Book" for teachers' accounts. It is a splendid thing. The thousands of teachers who carry their accounts in this good grocery book or (mis)carry them in their heads should avail themselves of this neat and practical arrangement. W. F. GATES.

CONCERT PROGRAMMES.

Soirée Musicale by the Pupils of Miss Emily Stankovitch, Philadelphia, Pa.
"Husararia," Spindler; Aria, "Elijah," Mendelssohn; "Sonata," Op. 36, No. 1, Clementi; "I would that my Love," Mendelssohn; "Spring Flowers" (Violon Obligato), Beethoven; a. "Sonatina," Op. 55, Schubert; b. "Gray Rodeo," Haydn; a. "The Garden of Sleep," Lara; b. Daily Question; Meyer-Helmund; "Mennat," Mozart Schubert; a. Rec. and Aria, "Rinaldo," Hummel; b. "The Kissing Gate," Cowen; "Bright as the Bow of Promise," Lacantoni; a. "Valse Noble," Schumann; b. "Le Papillon," Calixa Lavelle; "Angeli Serenade," (Violon Obligato), Braga; Chorus, "O Beautiful Violet," Beethoven.

Ladies' Musical Club, Chicago.

Overture, "Sommerachtertram," Mendelssohn; "My Heart at thy Sweet Voice," from "Sampson and Delilah," Saint-Saens; Berceuse, Chopin; "My Heart is in the Highlands," Fesca; "O, Loving Heart, Trust On," Gottschalk; Valse a Napoli—Fantasie, No. 8, Liszt; Aria "Robert! Robert!" from "Robert le Diable," Meyerbeer; Nocturne F. sharp major, Chopin; Scherzo Valse, Godard; Concerto G minor, Mendelssohn; El Dedicado (The Unfortunate) bolero, Saint-Saens; Variations on a theme from Beethoven (two pianos), Saint-Saens; Aemchen Aris—from "Der Freischuetz," Weber; Symphonie Concertante (for two violins), Dancila; Goodnight, Goldbeck.

F. C. Harr, Richmond, Va.

Jubil Overture, Weber; Hungarian Rhapsody, No. 14, Liszt; Sweet Zephyr—Vocal Duet, Mozart; Kamenev-Ostrow, Rubinstein; Minuet, Hark! Polka de la Rhine, Raff; Third Ballade, Chopin; Ich Liebe Dich, Brigg; Winter Lullaby, De Koven; Valse Aragonaise, Thome; Nocturne, Chopin; Valse, Chopin; The Two Skylarks, Leschetitzky; Twas April, Nevin; Concert Stille, Weber.

Recital by James M. Tracy.

Piano, Spinning Song, Raff; Etude, G flat (on black keys), Chopin; Piano—"Hark! Hark! The Lark!" Schmitt; Etude, C minor, Op. 10, No. 12, Chopin; Etude, in thirds, Op. 25, No. 6, Chopin; Etude, A flat, in sixths, Op. 25, No. 8, Chopin; Menuet, G major, Paderewski; Berceuse, D flat, Chopin; Sonata, E flat, Op. 31, Beethoven; Allegro—Scherzo—Mazurka—Presto; Improvisation, A flat, Chopin; Nocturne, E flat, Op. 9, Chopin; Scherzo, B flat minor, Op. 81, Chopin; Loges des Larmer, Schubert-Liszt; Rhapsodie, No. 2, Liszt.

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